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## BOOK REVIEWS

GERMAN MASTERS OF ART. BY HELEN A. DICKINSON, M.A., PH.D. Frederick A. Stokes Company, New York, Publishers. \$5.00 net.

This book, the author of which is Mrs. Dickinson, who not only holds a Ph.D. degree from Heidelberg, but has spent some years as a special lecturer in History of Art at Northwestern University, comes at a time when the interest in art is perhaps less absorbing than the study of character. The German nation occupies the foremost place on the world's stage today and the German art of the past is of the most vital interest as an interpretation of the traditions which have gone to make up the German ideals of the present. It is from this standpoint as well as the standpoint of technique that Mrs. Dickinson has written this treatise.

Concluding her introductory chapter she says, "German art as an expression of German national character is essentially a great emotional art. Its characteristics, therefore, are insight—deep penetration into the inner life or significance of the subject, with resultant vivid characterization, but with relatively scant regard to external beauty; excessive movement and excessive detail, observable alike in its architecture, sculpture and painting; humor to the degree of the phantastic; and tragedy, manifesting itself to even the superficial student in the manifold representations of the "Passion of Christ."

Three general divisions under the heading of German Art are recognized in this historical work. First, the School of Cologne, including Hamburg, Cologne, Westphalia and Saxony; second, the School of Swabia, including the Middle Rhine, Upper Rhine, Colmar, German Switzerland, Ulm, Augsburg; and, third, the School of Nuremberg or Franconia, including Tyrol, Upper Bavaria, Ratisbon and Nuremberg. In general terms these three divisions are marked, the author says, by the following characteristics: "The art of the School of Cologne is, in the main, dreamy and lyric, that of

Swabia is a narrative or illustrative art, and that of Nuremberg is virile, impassioned and dramatic."

We are reminded, however, at the start that a certain mental and emotional adjustment is necessary on the part of those who are not German born to enter fully into understanding and appreciation of the art of Germany, for, as Mrs. Dickinson tells us, the keynote of the German character is emotion and the ideal of German art is not beauty, but expression.

Beginning with the consideration of book illumination in the eighth and ninth centuries the volume ends with an account of the intimate pupils and followers of Dürer, closing the record therefore with the sixteenth century.

It is a scholarly as well as engaging treatise. Perhaps the first book in English to adequately deal with this interesting subject. There are four illustrations in color and 110 in monotone.

ATHENIAN WHITE LEKYTHOI. BY ARTHUR FAIRBANKS, Director of the Museum of Fine Arts, Boston. The Macmillan Company, New York, Publishers. Price \$3.50 net.

This is Volume VII of a humanistic series issued by the University of Michigan. It follows immediately a volume by the same author upon the same subject, published in 1907.

As in the previous volume, the author's object has been to classify such objects as he has been able to study, and to indicate the relations of different classes, in order to lay the foundations for a knowledge of this important branch of vase painting.

Only an expert would probably be able to appreciate the thoroughness and completeness of this work or to fully understand the vast amount of study, a study covering more than fifteen years, which has gone to make it possible.

The main portion of the volume is given to text which is, however, accompanied by no less than 41 plates giving most excellent and illuminating illustrations.